

# MUSICAL FOUNTAIN

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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LILIAN OLCOTT.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

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Editors and Proprietors.

WILLIAM J. BERRY,

Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg., Chicago, P. G. MONROE, Gen'l Man.  
PHILADELPHIA OFFICE: 150 South Fourth St., F. VIENNOT, Manager.

## CONTRIBUTORS.

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Mr. E. M. BOWMAN.....	St. Louis, Mo.
Mr. H. CLARENCE EDDY.....	Chicago, Ill.
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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
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Lena Little,	Guadagnini,	Osmund Telle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bolrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Han-Balaska,	James Lewis,
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Donaldi,	Liberati,	Max Treumann,
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Zelle de Lussan,	Mme. Julia Rive-King,	Johannes Brahms,
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Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
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## NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

THE New York Herald seems finally to have arrived at some idea of the eternal fitness of things. The musical criticisms in that valuable journal have for years been the laughing-stock of all connoisseurs and amateurs, and within the last year or so the former great influence of this paper has been so much on the wane that something in the way of reform has become an absolute necessity. A step in the right direction has recently been taken in the addition to the paper's critical staff of Mr. Leopold Lindau, one of our esteemed con-

tributors, and a gentlemen of knowledge, refinement, judgment and culture.

FREDERICK ARCHER, like Alexander the Great, looks around for new worlds to conquer. Having slaughtered all the New York musical critics of the daily press, a proceeding which, to say the least, cannot be called a wise one in a public performer, and one that bore its own fruits in the complete ignoring of Mr. Archer's organ recitals by those whom he assailed, he now "goes for" Mr. W. S. B. Mathews, of Chicago. This gentleman has our sincerest congratulations. To be attacked by a man "whose own style of argumentation is vituperation without reason," as Mr. Krehbiel so correctly expressed it two weeks ago, is to be honored indeed.

WE have just received the first number of the *Revue Wagnérienne* of Paris. It is a very interesting monthly, which typographically has as fine an appearance as any periodical we have seen. As for the contents, they are, of course, in the first place intended for the ever-increasing number of believers in the new reformer and greatest of musical creators, but there are contained also in this review such general musical news and information as will interest any reader of these subjects. The February number has a review of concerts and operas given during January in Paris and elsewhere; a fine article entitled, "Wagnérisme," by Fourcaud; "Tristan and Isolde and the Criticisms of 1860 and 1865;" "The Wagner Month;" "The Legend of Tristan;" and general news and information. We wish our transatlantic confrère success in the fulfillment of its mission to advance the cause of Wagner in France.

THE irrepressible *tenore assoluto* has, as will be seen on another page of this journal, again come forward with his egotistical and entirely one-sided plans for German opera. He complains of having been misrepresented by the papers, and yet his present statements show no material difference from those published by the press heretofore. The Metropolitan Opera House directors have come to no conclusion yet in the matter of arrangements for next season, beyond the fact that they will surely have German opera at their house. They are not likely to take action in the matter before the end of the proposed short spring season in New York, but they are still more unlikely to give any serious thoughts to Herr Schott's importunate proposals, and he will find himself badly "left," as he deserves to be. The season in Chicago was enormously successful, and is sure to be so also in Cincinnati and Boston.

ANOTHER episode was made last week in the musical career of Mrs. Victoria Morosini-Schelling-Hülkamp. She was thrown into perturbation over a certain passage in "Don Pasquale," and, horror-stricken, made an earnest appeal that the libretto should be expurgated. The lines which affected her were not of an order which would have shocked the Plymouth-Rock nature of Emma Abbott; they were not essentially moral or immoral; nor yet did they have an absolute bearing on the question of total abstinence. They did, in large measure, have a bearing on the question of domestic felicity, at least in the Schelling-Hülkamp family. The buffo of the opera is put down for the lines, which run as follows: "Al diavolo i cavalli, il cocchiere ed i carrozzi," which, being interpreted, reads: "To the devil with the horses, the coachman and the carriage!"

*Hinc ille lachryma.* But the management refused to knock out the coachman and his retinue.

TO judge by the first installment of Mr. Joseph Bennett's "Observations on Music in America," which has just appeared in the March number of our esteemed contemporary, *The Musical Times*, of London, this will be another case of *parturiunt montes*, &c. The introduction—for such only is this first portion—is so excruciatingly strung out, and so little said in so many words, that it makes one wonder whether the writer will ever come to the point, and, if the monthly installment plan be taken into consideration, whether he will finish his "observations" before the end of the nineteenth century. However, from the keynote Mr. Bennett strikes in this March essay, it seems likely that we shall all get a most thorough overhauling. As it may be of some advantage to see ourselves as others see us, even if these others be the most unmusical old fogies of the civilized world, we shall await Mr. Bennett's further observations with keen curiosity, and shall devoutly hope that the Lord will spare his and our lives long enough to enable us to see the end of his undertaking.

## AMERICAN OPERA.

THE subject of American opera has just taken to itself a little vitality. Whatever may be the practicability of Mrs. Thurber's scheme—to which we called attention last week—that lady is deserving of the strongest praise for her desire and her efforts to promote the cause of American opera, or even of American singers, pure and simple, undiluted with Anglicized Italian. There is no reason why an American lady of wealth should not become a patron of American art, why she should not attain as distinctive a place among us as the Medicis arrived at in Italy. It is a question of degree, not of relation merely. Such efforts as those of Mrs. Thurber should receive the warmest commendation of all who are interested in the promotion of a distinctively American opera.

Contingent to this subject comes the news of the success of William Fullerton, Jr.'s, spectacular ballet and comic opera, entitled "The Lady of the Locket." Little faith can be placed on cablegrams, which may be manipulated in the interest of those most directly concerned. According to one in a daily paper, Mr. Fullerton was overwhelmed in the demand made on him to "bow his acknowledgments."

This may be true. If a man's friends do not turn out and "give him a lift" on the first night, he has no friends. But a first-night furore does not predestine the fate of a musical more than of a dramatic work. A foreign cablegram of music and drama has for its objective point the pocket of an American manager, or rather of a manager operating on American soil.

Whoever read the telegram attentively observed that it wound up with this suggestion: "The opera, somewhat localized, would probably be a success at the Casino, needing a large stage."

Does anyone doubt that the powers running that cablegram had an eye on Mr. Rudolph Aronson when they indited that despatch? It looks as if the whole flaming account was got up to impress Mr. Aronson, who undoubtedly sees through the "little dodge" as quickly as anyone.

The work, it is now said, will be produced at the Standard soon.

The whole proceeding, however, is significant. It shows how well established is the fact that managers here have their eyes on foreign successes, and will produce them any time in preference to a work here untried. This is a matter merely of self-protection.

As for Mr. Fullerton's work even this rhapsodic cablegram says:

It is an ambitious composition, dealing with twenty-seven concerted pieces. It includes three barcarolles, a fine drinking song, which invited three encores; dances, military processions, comic jigs, two waltz songs, two serenades, five patter songs, a bridal chorus and opening finale choruses, two of which were encored.

And to this is added the statement that "the piece is mounted with great extravagance—130 performers, with soldiers, gondoliers, ballet girls, court ladies and market men."

The expense of such a production is great, and as for putting the work on the road—a great point for the Casino—it is utterly out of the question.

The whole thing is a burlesque on grand opera, and the music is said to be suggestive of "Maritana" and "Bayadere." All this is put down as "a triumph for a native of the Empire City."

One thing is certain, it requires a foreign city and a foreign manager to find out if there is anything in American brains. As long as the tide is in this direction, there is precious little hope for American opera, even of the lightest order.

## Home News.

—Mme. Adelina Tosti, an operatic soprano, has organized a concert company which includes Miss Ollie Torbett, a talented young violin player.

—The Cincinnati May Festival Association will give a series of three concerts in May, assisted by prominent vocal talent and the Cincinnati Philharmonic Orchestra, conducted by Mr. Arthur Mees.

—The Chicago newspapers dwell at great length upon the successful production of "Die Walküre" at the Columbia Theatre, and Mr. Walter Damrosch's direction of the performance is highly commended.

—Mr. Francis Wilson has confided to a Boston reporter his desire to manage a small theatre in New York, at which the entertainment shall consist of a musical piece and a short travesty of some popular current play.

—The program for next Saturday's Philharmonic concert at the Brooklyn Academy of Music will include Beethoven's Sixth Symphony, Bach's suite No. 1 in D major, a concerto by Bach for piano, flute and violin, and minor numbers by Mendelssohn, Wagner and Sterndale Bennett. The same compositions will be publicly rehearsed on Friday afternoon.



## Bach - Händel Symposium of "The Musical Courier."

BACH AND HANDEL—1685-1885.

## III.

By H. E. KREHBIEL.

I HOPE no one will be disappointed in the fact that no restraint against discursiveness and excursiveness has been put on me by the editor. What we are after is an interchange of such ideas as will or may be suggestive; not an effort to cover thinly all the phases manifested in the creations of the two Atlases who held up the world of music a century and a half ago. For such treatment of the subject we shall have to wait until some sage German sits down and with the combined patience, learning and enthusiasm of Chrysander and Spitta, works out his own great reward in melting down their bulky volumes and running the gold from both into one convenient mold.

As to the influence of the two giants upon the musical culture of our country it seems to me there can be no two opinions. It differs widely, quantitatively as well as qualitatively, but the differences are so nicely adjusted that it is impossible to say to whom we owe the greater debt. (Hasty champions of Bach must bear in mind that I am speaking of the Americans as a people; not of the few who have imbibed German notions in Germany, English notions in England, or French or Italian notions in France or Italy.)

Last year when gathering material for the little volume of "Notes on the Cultivation of Choral Music in New York," I found, as I had expected to find, that Händel's music was at the bottom of our native choral culture, and that an ambition to perform "The Messiah" had been the first impulse toward the organization of a large choir. Seventy years ago the same ambition gave Boston the society which has done so much in the promotion of music in New England. In New York "The Messiah" was performed with organ accompaniment as long ago as January 9, 1770, and the first performance with orchestra took place on November 18, 1831. The first date is the more significant in my argument, for it shows how early an application of Händel's music struck root here. The performance took place in Trinity Church only twenty-eight years after the first performance of the oratorio under Händel's direction in Dublin; it was eleven years after Händel's death, fourteen years before the first great Händel commemoration in Westminster Abbey, and twenty years before Mozart wrote his additional accompaniments. The comparisons are significant.

To show the bearing they have in one direction we will not ask some prying historian to tell us what was the relative influence of Bach in America at the same period. We will put a question much more radical. What was the status of the Bach cult in Germany at the time?

Let me throw out a hint or two. It was not until Mozart had become established at Vienna, ten or twelve years after the performance in Trinity Church, that he made the acquaintance of "The Well-Tempered Clavichord," through the mediation of Baron von Swieten, who likewise induced Beethoven to take up Bach as a study; he did not hear any of his choral works, so far as I can discover from the record, until 1789, when on a visit to Leipzig, Döles, a pupil of Bach and his successor as cantor, produced the motet, "Sing to the Lord a New Song" for him. Mozart was amazed and delighted at the music and learned with eagerness that Bach had been cantor of the St. Thomas's School, and that his motets were preserved there as relics, *in parts*—scores were not to be had! Thus the greatest musician in the world one hundred years ago derived all his knowledge of Bach's music from two volumes of fugues borrowed from a wealthy and enthusiastic amateur, and from the relics shown him by Bach's successor.

Yet this music constitutes a literature so vast, so profound and so varied that the entire modern art could be reconstructed from it were all the pages but these wiped out of existence in some peculiar way. Meanwhile Händel was being sung all over Germany. Mozart scored "The Messiah," "Acis and Galatea," "Alexander's Feast" and the "Ode to St. Cecilia's Day" for performances in Vienna; in 1786 Johann Adam Hiller directed a *Massenaufführung* of "The Messiah," at which he had the aid of 118 singers and 186 instrumentalists, in the Domkirche at Berlin, almost the only city besides Leipzig in which Bach's music had maintained a hold.

I have cited only a few facts, but to my mind they are exceedingly eloquent, and make it plain that the influence of Händel was not only much greater than that of Bach in Europe a century ago, but was greater in this country than Bach's was in Germany.

England I omit from all comparison, because there is nothing in musical history to compare with the influence of Händel in England from the day that he brought out his first great oratorio until the present time. It is advantageous to see the good that this veneration of Händel's genius has done in the spread of musical culture through the medium of the choral societies that sing his oratorios, as well as to note the restrictive effect which it has had upon original musical creation in England. When one is set against the other I think the good more than outbalances the bad. It has been a process of soil-preparation and now that the old conservatism is wearing off and Herr Richter has begun to give the dry bones a good shaking up, I, for one, am prepared to raise my expectations concerning the near future of music in England and to credit something of what may come to Händel,

just as I am disposed to credit Händel with having inspired a great proportion of the real love for music exhibited by American amateurs.

Of course, the reason why Händel's music has always enjoyed greater popularity than Bach's is because it is more easily apprehended and comprehended by the masses. I have never found the attitude of the public toward Bach and Händel better stated than Mr. Chorley stated it in 1852, when he wrote: "The one is full of matter for study, not excluding delight; the other is full of matter for delight, not excluding study. In the one, the head predominates over the heart and fancy; in the other, heart and fancy dominates, not predominates, over head. We grow into love with Bach as a curious recondite author, who is also manly, noble, intelligent and abundant in thought; but we begin in love with Händel, and, as we go on, our love expands in our appreciation of his richness, variety, simplicity and the colossal sublimity of result—which no familiarity can render tiresome, which no comparison can make less, which no novelty can cast into shade." This is, of course, the expression of an amateur; a professional musician will be apt to think that while there is a preponderance of curious and recondite learning in the writings of Bach, his "St. Matthew's Passion" B minor mass, and some of his church cantatas compare favorably in "variety, simplicity and colossal sublimity of result" with the masterpieces of Händel, and overtop them mightily in dramatic life, and in incentives to progress in the art of composing.

Now, a final word about the possible future. Händel went to Italy to study how to write for the human voice. He went to London and, under stress of circumstances, abandoned dramatic writing and devoted himself to oratorio. In this form the voice was the chief vehicle of expression, and though Handel was willing and eager to utilize as large an instrumental force as he could command, he scored his oratorios with the greatest indifference to the accompaniments. Bach came of a race of instrumentalists. The secular musicians of Europe, within a century of his birth, were a guild, whose civil and artistic status was of a kind well calculated to perpetuate peculiarities of inclination. He was unequaled as an organ and clavier player, a master of the technical part of violin playing (as is evident from solos for that instrument), knew thoroughly the structure of the organ, was the inventor of the *viola pomposa*, that occupied a position midway between the violoncello and the viola; he combined the cembalo and lute into an ingenious keyed instrument, and invented a method of tuning the clavier with equal temperament. His scores show what delight he took in writing for all conceivable instruments.

Here, again, we see the two men with their different surroundings. The time in which they lived was dominated by the vocal art. Handel followed the tendencies of his time without hesitation. Bach, impelled by inherited inclination and remarkable gifts, worked to aid in bringing in the new era, the instrumental era, of music. We are in the midst of that era to-day, and it has taken possession of music. Nothing has yet happened to check a progress, the march of which in the space of a century is unparalleled in any other art. Naturally and inevitably that composer exerts the most potent influence now, and will exert the most potent influence in the future, who a century and a half ago pointed out the line along which Mozart, Beethoven and Wagner were to hew a road. That composer was Bach.

## Richard Wagner—His First and Second Periods.\*

By FREDERIC GRANT GLEASON.

(Continued.)

STILL *Elsa* continues in her dreamy mood, and when *Friedrich* charges her with an intrigue with some secret lover and having put her brother out of the way that she might be the only heir, bids her name him, she pays no attention to his words, and does not seem even to hear them.

Then the *King* declares that the matter shall be determined by single combat between *Friedrich* and some champion named by *Elsa*, and calls upon her to choose someone who is willing to fight for her.

Instead of paying any attention to his words, she seems still more dreamy than before, and begins, as in a trance, to sing very softly, "Once when the hours were lonely, I called upon the Lord; he heard my cry; I sank into a sweet sleep. Then, in his splendor, a knight drew near me. One so virtuous and pure my eyes have ne'er beheld. Out of the clouds he came and brought me consolation. My guardian, I will wait for him—and he shall be my champion."

The earlier portion of *Elsa's* song is a sort of small arietta form, which gives place, after a presentation of the Grail motive, to the relation of her dream, a more impassioned and broader musical form, constructed upon the modulatory phrase already mentioned.

Then, at the *King's* command, the heralds step forward and, blowing their trumpets, proclaim with a loud voice: "If there be any who can fight in God's battle for *Elsa*, of Brabant, let him step forward." Then follows an ominous silence, and soon the warriors (just like human nature) begin to say: "There is no answer; God has forsaken her—she must be guilty." &c. *Elsa*, filled with grief and anxiety, begs the *King* to grant one more call for her defender. And again the heralds step forward and call as before for the champion. Again silence reigns, soon

broken, however, by the men who say softly, "In this silence God judges."

Then *Elsa* falls upon her knees in fervent prayer: "Thou who hast borne to him my cry, who, by Thy word didst send him unto me, O Lord, tell now my knight that he may deliver me in my sore need. Let me see him now as once I saw."

At this moment those who stand nearest the river bank see a swan in the distance, coming nearer and nearer, drawing a canoe, in which stands a knight, dressed in most magnificent armor. He draws near, while the multitude, crowding down to the water's edge, fill the air with their shouts of joy and welcome to the stranger. He at last steps upon the bank and salutes the *Kings* after taking leave of the faithful swan in these words: "Now be thou thanked, beloved swan. Glide back over the flood to the place from whence thou camest, and return only when our happiness is complete. Farewell! farewell, beloved swan!" Upon which the beautiful creature bows its head, and shaking its snowy plumage, passes slowly out of sight.

Then *Lohengrin*, the knight of the swan (for it is none other), addresses *King Henry*: "I am sent to fight for a maiden who is charged with a great crime. Let me see if I can arrange the matter with her to her satisfaction." And now to *Elsa*: "Speak thou, *Elsa* of Brabant! Wilt thou entrust thy defense to me?" To this she replies: "My hero, my saviour. I trust thee wholly." Again he speaks: "*Elsa*, if I venture my life in thy defense and am victorious, wilt thou that I be thy husband?" To which *Elsa* answers: "As I now lie lowly at thy feet, yield I freely life and soul to thee."

But one thing he bids her promise—"Never shalt thou ask or seek to know from whence I came, whither I go or what my name or race." To this she willingly agrees, but as though fearing she may not have understood his full meaning, he repeats his question, to which she makes answer: "My savior, my defender, as thou savest me now in my great need, I swear ever to obey thy command."

The greeting to *Lohengrin* at the close of the "Swan Song" is of great beauty, and its material, like that of most of the scenes between *Elsa* and the knight, is derived in one form or another from the prelude to the work—or more correctly, vice versa, the prelude being probably the later composition in point of time.

Particularly characteristic and pregnant with meaning is the phrase which accompanies *Lohengrin* in his demand of *Elsa's* promise, and in which form his demand is expressed. It is not in itself so remarkable, though excellently suited to its purpose, but acquires peculiar significance from its employment in this connection, and its utilization later in the work to bring to the mind of the listener the conditions now exacted.

Now *Lohengrin* steps forth and cries, "Now hear ye, people and nobles of this land: Free of all guile is *Elsa* of Brabant. Thy charge is false, thou *Count of Telramund*." Here the nobles try to dissuade *Friedrich* from undertaking the combat, but he replies, "Never, I will sooner die than prove a coward."

So the *King* is measured for the combat, but before the battle begins the *King* adjures them to put their trust in God and not their own strength, for He will surely aid the right. Then he offers a prayer to God in which he is joined by all (and here the music is grand almost beyond description), after which, at a signal from him, the battle commences.

From the moment *Ortrud* beheld the sword she has seemed strangely troubled, and now after a few blows *Friedrich*, who is famed throughout the land as a valiant man, seems struck with sudden fear, throws down sword, shield and helmet and staggering backward falls to the ground.

*Lohengrin*, with his sword at *Friedrich's* throat, says solemnly, "Through God's judgment thy life is mine. I grant it thee; dedicate it to repentance."

And now amid the shouts of the people they are borne from the stage upon the shoulders of the multitude. Thus ends the first act. The whole of this finale is of the most splendid proportions and wonderfully effective.

—Miss Alice G. Keller is to be the vocalist in tomorrow's Morgan harp and organ matinee.

—Strauss's "Die Fledermäuse," in the English guise of of "The Bat," was produced to a large house at the Casino on Monday night. A further notice next week.

—The Metropolitan Musical Society will give their fourth reception on Friday evening at No. 192 Third avenue. An interesting program, under Professor Christrup, will be presented.

—At the Chicago Opera Festival, commencing April 6, Mr. Mapleson's company will join forces with a home chorus and present fourteen performances of Italian opera. The Exposition Building is being altered into a vast opera-hall to accommodate some 6,000 persons, and the Festival Association promises splendid performances at popular prices (\$1, \$2 and \$2.50). The repertoire will be "Lohengrin," Wagner; "Huguenots" and "L'Africaine," Meyerbeer; "Faust" and "Mirella," Gounod; "Der Freischütz," Weber; "Marta," Flotow; "Aida," "Il Trovatore" and "Traviata," Verdi; "Semiramide," Rossini, and "I Puritani," Bellini. The Chicago chorus of 300 voices, under Mr. Pratt's direction, are learning the leading choruses of these operas, and will appear with Colonel Mapleson's singers. In a reception performance which was given by the chorus a few evenings since, the ensemble number from the second act of "Aida" was sung with great effect, and the effort indicated that the home singers will be an attraction in the various representations during the festival.

## PERSONALS.

**MISS DICKERSON'S SUCCESS IN ENGLAND.**—Miss Jennie Dickerson, the contralto, well known in New York musical circles, is meeting with great success in England, both in opera and concert. She has been the leading contralto of Tanner's Royal English Opera Company since last September, and has sung in the principal cities of Great Britain with marked success, gaining the most favorable notices from leading journals. Miss Dickerson is considering an offer from the manager of the Boston Ideal Opera Company for next season.

**CATARINA MARCO IN VENEZUELA.**—An American girl, a daughter of the late Mark Smith (Catarina Marco her *nom d'artiste*), is the prima donna at the opera in Venezuela. The venture, by the way, receives from the Government \$40,000 subsidy for three months, with free use of the house (2,500 seats) and stage equipments and only two performances a week are required.

**ONLY A CLIPPING.**—It is stated that Hans von Bülow will pay a visit to London in the course of the season. A wicked wag remarks that—

Man wants but little Herr Bülow,  
Nor wants that little long.

**MR. BOWMAN'S CONCERTS.**—The St. Louis *Post-Dispatch*, in commenting upon a concert given by Mr. E. M. Bowman, at the Second Baptist Church, on the evening of the 5th inst., says:

Mr. Bowman's playing was masterly throughout, exhibiting the variety of his acquisitions and the thoroughness of his technique. The program was nowhere weak and was everywhere interesting.

The selections were all good and were combined with rare skill and effectiveness. Among the pleasing incidents of the evening was the appearance of Professor Bowman's little daughter with the triangle, in Suppe's overture, "Poet and Peasant." The little girl is quite evidently a "chip of the old block." Her stroke was as exact on the beat as could be indicated by a metronome. The artiste of the triangle was enthusiastically encored.

**MONEY AND MUSIC.**—The late Leopold Damrosch, like many other talented men, was of Hebrew extraction, but he abandoned the rabbinical faith, as is evident from the fact that he left only \$3,000.

**A TABLET TO BACH.**—A tablet in memory of J. S. Bach is to be affixed to the south side of the Johanneskirche, Leipsic, where he was buried on July 31, 1750, though the exact spot is not now known.

**MICHAEL BANNER IN CINCINNATI.**—Michael Banner and Miss Fanny Bloomfield will give a concert at the Odéon, Cincinnati, April 10, assisted by the best local talent. Lovers of violin playing can expect a rare treat in Master Banner's playing.

**CINCINNATIANS OFF FOR EUROPE.**—Messrs. Schraidick, Brand, Fletcher and other Cincinnatians contemplate a journey to Europe this coming spring.

**IN MEMORY OF BACH.**—B. J. Lang has arranged a concert to be given at Chickering Hall, Boston, on Saturday, March 21, in memory of the 200th anniversary of John Sebastian Bach's birth. Among the features of the program will be a solo concerto played upon a harpsichord like those of Bach's time. All the selections will be from Bach's works, and one will be a novelty, the "Coffee Cantata," consisting of song, trio, recitatives, &c. Mr. Lang will be assisted by W. J. Winch, J. F. Winch, Miss Louise Gage, Arthur Foote, John Proctor, G. W. Sumner, H. G. Tucker, Daniel Kuntz, Carl Eichler, Julius Eichler, August Stein and William Rietzel.

**JOHN S. DWIGHT TO READ.**—The veteran musical journalist, John S. Dwight, of Boston, will read a paper on the life and works of John Sebastian Bach, in commemoration of Bach's bicentennial, to-morrow, at the Perkins Institute and Massachusetts School for the Blind, at South Boston. Selections from the vocal and instrumental works of Bach will be given by the blind musical pupils.

**SERIOUSLY ILL.**—It is with regret that we announce the very serious illness of Mr. Alfred P. Peck, manager of the Boston Music Hall. It is feared that his recovery is out of question. Mr. Peck's services as manager of Music Hall have been valuable, and in the course of his work his conscientiousness and strict attention have been the subject of much comment. It is only a few weeks ago that he told us of his apprehensions of a rapid development of his illness.

**A MUTE PIANO.**—A reference to our advertising columns will show the advertisement of Mr. Carlyle Petersilea's mute piano—a practicable mechanical contrivance for the use of pianists, students, amateurs and professionals, which takes the place of the piano for practising purposes in cases where the pianist does not wish to be heard. The compass of the keyboard is  $7\frac{1}{2}$  octaves.

—A concert for young people will be given at Steinway Hall on Saturday afternoon of this week. Mme. Christine Dosert is to be the soloist.

—The Boston Ideal Opera Company is still at the Fifth Avenue Theatre, presenting light and English opera *ad libitum*. "H. M. S. Pinafore" and "The Musketeers" were given last week, and this week "Bohemian Girl," "Fra Diavolo" and "Fatinizta" are on the boards. The principals are Miss Marie Stone, Geraldine Ulmar, Mathilde Phillips, Lizzie Burton, Agnes Stone, Mesars. Tom Karl, Herndon Morsell, Myron W. Whitney, H. C. Barnabee, George Frothingham and W. H. MacDonald.

## Music in Vienna.

VIENNA, February 12.

SINCE the advent of Alfred Grünfeld, two new pianistic stars, one of more dazzling brilliancy than the other, have shed their lustre upon us, Eugène D'Albert and Moritz Rosenthal. The name of the first of these is already a household word wherever music is cultivated, and Rosenthal will, ere long, be as widely and as favorably known. For his pianistic achievements, I mean. What his gifts are as a creative musician, I do not know. But it is certain that D'Albert stands on a very high eminence, not only as a virtuoso, but also as a composer. On a former visit he gave us an opportunity of judging of his abilities in this direction in his beautiful pianoforte concerto, and this time he produced the remarkable opus 1 that became the talk of musical Europe when it appeared several years ago, namely, "Suite" (in five movements, Allemande, Courante, Sarabande, Gavotte and Musette, Gigue). In this work it was the bright idea of D'Albert to write a modern virtuoso piece, while keeping within the prescribed limits of the ancient dance forms, and the result is a peculiarly happy one. Hats off, gentlemen, for the solid musical learning and the cleverness displayed in this opus 1 of a youngster who has felt the frosts of scarcely twenty winters! Go and do likewise (if you can), all ye triflers, who are wont to make your débuts in "Murmuring Brooklets," "Mills," "Spinning Songs," or other empty trivialities!

As an artist, D'Albert can safely claim a place in the front rank of the greatest living pianists. He is, perhaps, less a specialist than either of the virtuosos I mentioned at the beginning of this letter, or, if so, a specialist in the direction of broad, impassioned, heroic playing. With what a zest he entered into the spirit of the two Beethoven sonatas, op. 110 and 111 (at his recent concerts, January 13 and 22, in the Saal Bösendorfer)!

How characteristic his interpretation of the Bach-Tausig "Toccata and Fugue!" What noble repose in the "Chromatic Fantasia and Fugue!" What tender yet healthy sentiment in his Chopin-playing! What splendid brilliancy of execution in the Liszt numbers! and how tempestuously, how Rubinstein-like he dashed through that Titan's great C major study! This is said to be one of D'Albert's greatest feats, and since having heard him execute it, I do not wonder at its having become as thoroughly identified with him as, for example, the "Sonata Appassionata" with Rubinstein, or the "Second Rhapsody" with Mme. Julia Rivé-King.

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Apropos, may I be allowed to record it as my impression that neither D'Albert nor Rosenthal—both of whom essayed the "Second Rhapsody"—equal Mme. King in the wonderful effectiveness with which she performs this much-murdered piece of Liszt's. And in listening to D'Albert's performance of Chopin's A flat "Polonaise" and Schubert's "Wanderer Fantasia," and, above all, Liszt's E flat "Polonaise," I involuntarily thought of another American artist, whose fine interpretations of these works I have heard many times, and who I believe succeeds in making them more effective than even D'Albert. I refer to Mr. William H. Sherwood.

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Moritz Rosenthal played the following program in the Saal Bösendorfer on the evening of February 3:

1. Sonata Appassionata..... Beethoven
2. Allegro de Concert..... Chopin
3. Chant Polonais..... Liszt
4. Valse Impromptu..... Liszt
5. Etude on a waltz of Chopin's..... Rosenthal
6. At the Spring (after Davidoff)..... Rosenthal
7. Hexaméron: Grand Variations de Bravoure on a theme of Bellini's, composed in 1837, by..... Liszt, Chopin, Herz, Czerny, Pixis, Thalberg
8. Tarantella (Napoli)..... Liszt

Like D'Albert, Moritz Rosenthal is yet a very young man. In personal appearance and characteristics, also, the two pianists somewhat resemble each other, both being small in stature, and modest and unassuming in their general bearing. But, despite his youth, Rosenthal's artistic and technical powers are gloriously developed. Previous to the concert I had frequently heard it maintained that, "Rosenthal has the greatest technic of any pianist living," and always smiled at the seeming absurdity of such a statement. Since having heard him, I must confess that his admirers exaggerated but very little. Rosenthal may have an equal, as a great technologist, in Joseffy (his former teacher) and one or two others, but I doubt if he is excelled by any of them. An artist that can make such child's-play as he, of the stupendous technical difficulties in the famous "Hexaméron," now so seldom played, can execute anything that may be written for the piano. As will be noticed from the program, Rosenthal is an earnest disciple of Liszt (with whom he studied for two years in Weimar), but, nevertheless, it is not only in musical gymnastics that he excels—his interpretation of the "Sonata Appassionata" was the best that I have heard in many a day. I was especially impressed with his noble conception of the beautiful middle movement, that I have seldom heard delivered in so ideal a manner. Rosenthal's study on a waltz of Chopin's is very similar to Joseffy's, and he created the same furore with it as did our little magician at his American début several years ago.

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During D'Albert's visit to Vienna I found him one day at the Hotel Erzherzog Karl, dividing his time between writing out a new orchestral composition and cooing with a most charming young lady, to whom I was subsequently introduced, and who

turned out to be his newly-wedded better-half. Happy D'Albert! He evidently does not believe in the excellence of the Apostle Paul's advice that it is well to marry, but still better *not* to marry. During this visit I heard several new (to me, at least) Bülow anecdotes from the lips of my friend, Albert J. Gutmann, the music publisher, in whose company I had called, that I am tempted to reproduce for the benefit of your readers. On one occasion Bülow was excessively annoyed by a lady who sat in close proximity to the stage during the progress of one of his recitals, who kept up a vigorous fanning throughout the performance of the first number. Of course this jarred against the nerves of the sensitive Hans. He looked at the fair culprit several times. She withered not under his glances; she fanned calmly on. At last Bülow could contain himself no longer. He stopped suddenly, wheeled about on his piano-stool, looked the frightened offendress full in the face, and exclaimed: "If you would only fan *in time*, for heaven's sake!" On another occasion he was annoyed by the loud talking of a lady. Bülow, terribly exasperated, stopped in the middle of his piece, and exploded with: "Entweder hören Sie auf, oder ich!"—"Either you stop, or I!" It will be seen that Bülow can be *groß* with the ladies. But his sarcasm is not always rough, nor are the victims of it always members of the fair sex. Note the exquisite *finesse* of the following, which was directed at no less a personage than Napoleon: Bülow had been invited to play for the emperor at his *palais*. Napoleon listened for some time very quietly, and then began an animated conversation with Count —, who was also present. Presently the sounds of the piano ceased; Napoleon appeared surprised, and turned to Bülow to inquire why he had suspended operations so suddenly. With the greatest possible sangfroid Bülow replied: "Wenn der Kaiser spricht, muss alles schweigen!"—"When the Emperor speaks, all must be silent!"

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Herr Gutmann has been decorated by the Duke of Meiningen in recognition, I suppose, of his services in engineering the Austrian tour of the Meiningen Hof-Kapelle. Our popular publisher is indefatigable in his efforts to supply Vienna with the best that the musical market affords. The Bülow and D'Albert concerts were given under his management, and in the near future we are promised others by Sarasate, Joachim and others. H. W.

## Schott's Latest Scheme.

A TELEGRAM of March 12, from Chicago, to the *Sun*, reads as follows:

The Damrosch troupe will end its brief season in New York and Boston after a week's sojourn in Cincinnati, and speculation is already rife here and elsewhere what the fate of German operatics is to be in the future as a result of the death of Dr. Damrosch. In a conversation had with Herr Schott, now of the company, he said:

"There has been a great deal of misapprehension of the facts on the part of the public in regard to the manner in which I came to follow Dr. Damrosch to America and about the manner in which I came to secure my engagement after his death. I will not go into details, but I may say this, that when Dr. Damrosch met me last year in Berlin, he unfolded his plans for the introduction of German opera in America, and, after dwelling on the risk he ran and possible losses to be expected, he entreated me to make an engagement with him, naming, at the same time, \$350 a night as my remuneration, and assuring me that no higher salaries could and should be paid, and that only by my acceptance of his offer could the whole projected season of German opera in this country be possible. With that understanding, more from enthusiasm for our beloved German art than from monetary considerations—for I earned just about that much in Germany—I accepted the terms offered and signed a contract to run to February 22. At Dr. Damrosch's death I made a proposition to the directors of the Metropolitan Opera House embodying my plans to make German opera a permanent institution in this country. The directors were not prepared to accede to my various conditions, and I had for a spell a mind to leave the company, robbed, as it was, of some of its finest members, and to start a company of my own. However, I abstained from doing so, and signed another contract at slightly better terms—\$400 a night—to terminate on May 15."

"And what are your plans after that?"

"They are substantially the same as I outlined them to the directors of the Metropolitan Opera House a month ago. I shall endeavor to find a new home on this side of the Atlantic for German operatic art, or rather, I shall assimilate it with the genius of this country. I shall give it an American dress. We shall perform Wagner, &c., in English. Of course, all that cannot be done in a day, and every detail has not been matured in my thoughts, but in the main my plans are made. I shall have here for next season a much finer and better company than the one Dr. Damrosch had in New York. Among the singers whom engagements have already been concluded with, or with whom I am negotiating for the purpose, are: Frau Seidl-Kraus, of Vienna, the finest *Elza* in the world; Frau Schroeder-Hanfstaengl, sufficiently known here by reports; Fraulein Brandt, Fraulein Giliert, of Magdeburg; Fraulein Horson, a protégée of Liszt and Wagner; Fraulein Koppmeyer, of Carlsruhe; Carl Hill, the famous baritone; Conrad Behrens, the Russian basso; Sohmler, Joseph Miller, and others. One of the tenors will be a son of of Wachtel. It has cost \$3,500 a night to run this present company. It will cost less, and we shall have finer singing and smoother performances, with ample and more correct scenery, to run my company. As conductor, I have secured the only man competent to produce Wagnerian operas, outside of Richter, in Germany—Herr Seidl, a pupil and close friend of Wagner, in whose house at Bayreuth he has lived for six years. I shall organize my whole operatic management on just exactly the same basis as a German 'Hof Theatre.' Let them poke fun or sneer at me; I don't care. This is the only correct way of producing operas well. There must be an intendant, and there must be as close, steady and minute supervision of every detail to a performance as there is in such a well-conducted 'Hof Theatre.' And I shall soon demonstrate to my revilers in New York that I am right."

A story is told of the late prima donna, Frezzolini, which shows her ardent and artistic soul. She was singing in "Rigoletto" with the baritone Corsi, and after the inspired duo at the end of the third act—a most difficult *morceau*, by the way—the audience cried "*bis*." Corsi, who was tired, hesitated, and was unwilling to begin it again, but Frezzolini whispered to him (a whisper which was overheard by the audience), "Let us sing it once more, *even if we burst*."



### Concert of the Philharmonic Society.

THE fifth concert of the Philharmonic Society's present season was given on Saturday evening at the Academy of Music before the usual large and cultivated audience. It was preceded, as usual, by the public rehearsal on the previous afternoon, and this was even more generously attended than the concert proper. The program, although its execution did not call for the services of a soloist, was one of remarkable interest, and must have been enjoyed by every one who goes to a concert for the sake of listening to the music proper, instead of to this or that more or less distinguished virtuoso or singer.

The concert opened with one of Schumann's finest orchestral works, his "Manfred" overture. The deeply passionate invention, the sinister key of E flat minor and the sombre orchestral coloring throughout serve to make this one of the most imaginative numbers on a program made up entirely of program-music. It was also the only number which was not rendered with absolute perfection. More steadiness and ensemble playing were decidedly wanted in the first violins. The "Siegfried Idyl," by Wagner, which followed, was charmingly played. It is an extremely lovely and artistic piece of symphonic writing, the themes being taken, of course, from Wagner's "Siegfried." We heard after this for the first time Rheinberger's symphonic tone-picture in C major, "Wallenstein's Camp—The Capuchin's Sermon." It is a part from one of this modern German composer's earlier works, his "Wallenstein," op. 10, which shows strong and rather original musical tendencies, but is not yet entirely free from triviality. Later on Rheinberger was more careful in thematic selection and more distinguished in workmanship. His orchestration, however, if here and there somewhat commonplace, is, nevertheless, highly effective.

The second half of the program was devoted to Berlioz's interesting "Symphonic Fantastique," intending to depict musically an "episode in the life of an artist." So much has been written about this peculiar production of the greatest of French composers that we hardly need to add our mite. Of the five movements that constitute this symphony we thoroughly enjoy only two—namely, "The Ball Scene," in A major, which represents the scherzo of the symphony, and which is original in invention and perfectly masterly in execution, and the fourth movement, the "March to the Scaffold," which is one of the boldest musical conceptions we know of in purely orchestral music. The always much-applauded and seemingly much-enjoyed slow movement, "A Scene in the Fields," we find rather tedious and certainly monotonous and too long spun out. It was, moreover, this time not so well played as the rest of the work, as the important part of the first oboe was not in as good hands as we are accustomed to hear it in the concerts of the Philharmonic Society, which are not only the finest in this country, but which are also unsurpassed by those in any other country. The four remaining movements, as we said before, were exceedingly well played, and the "ball scene" especially could not have been rendered more brilliantly than was the case on this occasion.

### Musurgia Concert.

A MALE chorus society under the name of "Musurgia," and under the direction of Mr. W. R. Chapman, gave its first concert in Chickering Hall some two months ago. Last Thursday evening we were again permitted to listen to a fine program, as presented at the second subscription concert to a large and fashionable audience. The chorus work showed a marked improvement over that of the last concert, and in point of precision of attack and delicate shading is rarely excelled. The work showed intelligence and study, reflecting credit on the efficiency of the conductor, as well as proving what has already been reported of this new society, that it is composed of some of the best and freshest male voices in the city.

The "Music of the Sea," by Mosenthal, was very effective; the piano passages were all that could be desired. "Great is Jehovah," by Schubert, with tenor solos by Mr. J. D. Stubbs, was full of dramatic force and feeling. "Bonnie Annie Laurie," with solos by Mr. C. J. Bushnell, received an encore. Mlle. Zélie de Lussan, a favorite soprano, sang the aria "Saffo," by Pacini, and "Elégie," by Massenet, in a truly artistic manner. For encores she gave, after enthusiastic recalls, "Marguerite" and Lassen's "Thine eyes so blue," which she rendered deliciously. M. Ovide Musin added variety by his masterly work on the violin. We congratulate the Musurgia on the success of this concert.

### Mme. Schiller's Pianoforte Recital.

MME. MADELINE SCHILLER, the excellent and popular pianiste, gave the first of a series of three pianoforte recitals at Steinway Hall, on Saturday afternoon, and had the attendance of a large, cultivated and fashionable audience, in the make-up of which the fair sex, of course, predominated.

Mme. Schiller deservedly ranks high among resident pianistes, on account of her eminent technical ability and her interesting musical conception. If we have any fault to find with the lady's playing, it is in a tendency toward exaggeration in either piano or forte delivery, and a lack of intermediate dynamic shading. She passes constantly from one extreme to the other, and as is usually the case with faulty dynamics, they are accompanied also by rhythmic indecisions. So, for instance, in the minuet from Raff's E minor suite, it was almost impossible to distinguish the three-quarter time. In the Rubinstein D minor octet, which, by-the-by, is more of a pianoforte concerto with accompaniment of seven instruments instead of an octet, the lady had the assistance of

the Philharmonic Club; but, by raising the lid of the very sonorous and powerful Steinway grand piano, and by playing fortissimo almost throughout, Mme. Schiller, although showing herself a brilliant and technically finished performer, drowned almost entirely the efforts of her assistants and made them appear almost superfluous in spite of their doing their very best and consequently deserving a better fate.

Of the piano pieces, Mme. Schiller rendered Mendelssohn's A major "Characterstück" best, because it requires most of all a finished technique. The Chopin and Schubert-Liszt numbers, however, lost through the peculiarly hard and unsinging quality of Mme. Schiller's tone production and touch. The full program was as follows:

Suite, E minor, op. 72.....	Raff
Preludio. Minuetto. Toccata. Romanza. Fuga.	
Octet, D minor, op. 9 (by special request).....	Rubinstein
Allegro non troppo. Vivace. Andante non troppo. Allegro moderato.	
Tema con Variazioni, op. 34.....	Beethoven
Scherzo, op. 16, E minor,	
"Characterstück," op. 7 (by request), A major, {	Mendelssohn
Rondeau, op. 16, in E flat.....	Chopin
Transcription, "Du bist die Ruh".....	Schubert-Liszt
"Mazepa".....	Liszt

### Concert of the Philharmonic Club.

THE Philharmonic Club gave the fourth and last of their chamber music soirées of this season at Chickering Hall last Tuesday night. There was a good-sized and attentive audience present, who had every reason to be satisfied with an interesting program that was well performed. The soirée opened with a novelty, a piano quartet by that gifted and versatile Rhenish composer, Friedrich Gernsheim. The work under consideration is Op. 47, No. 3, in F major, and is, like all Gernsheim's compositions, carefully and well written, more especially the piano part, as the composer is also a pianist of merit and some reputation. Of the four movements, the D minor *Allegro energico* is the most original and well-invented, while the slow movement in B flat has, like some others of Gernsheim's works, a marked tendency toward Beethoven imitation which touches the listener disagreeably on account of unsuccessful effort. The work was very well played with Mr. Richard Hoffman at the piano, who in chamber music has few equals and no superiors in this city. The string quartet of the club was then advantageously heard in the beautiful G minor variations from Schubert's posthumous D minor quartet.

A Miss Marguerite Davenay, mezzo-soprano, made an unsuccessful debut with the attempt to sing Denza's "Si tu m'aimais" and Jensen's "In dem Schatten meiner Locken." The young lady possesses neither good voice nor method, and we do not understand why she should have been chosen to sing while plenty of good singers are without chance of a hearing in this city.

The cellist of the club, Mr. Emil Schenck, was heard as soloist in a sonata in C major, No. 2, by Boccherini. The quaint and pretty but not very difficult work in the Gruetzmacher arrangement was played with nice tone, good technique and pure intonation, and Mr. Schenck was deservedly applauded for the performance.

The soirée closed with a performance by the full contingent of the Philharmonic Club of H. Hofmann's sextet, op. 65. This charming work, which was written for and dedicated to the Philharmonic Club, was extensively and ably reviewed in these columns by Mr. H. W. Nichol at the time of its first production, over two years ago. It was very well played and equally well received last Tuesday night.

### Jacob Friedberger's Debut.

MASTER JACOB FRIEDBERGER, a young pianist, thirteen years old, made his first appearance at Steinway Hall last Tuesday evening, before a large and well-disposed audience. The youngster, who is a pupil of Max Pinner, and lately of Edmund Neupert, is gifted with remarkable talent both musical and pianistic, and his performances therefore evinced a degree of perfection somewhat astonishing in one so young.

He played Mendelssohn's G minor concerto with very finished technique and all the musical conception that this not very deep composition requires. Constantin Sternberg assisted at the second piano, on which he rendered the orchestral accompaniment in masterly style. Master Friedberger further appeared to advantage in the difficult Bach-Tausig D minor "Toccata and Fugue," which he played very clearly and in well-phrased manner. The technical difficulties were overcome satisfactorily, but the performance, as could not otherwise be expected, lacked somewhat in breadth. Lastly, he played Chopin's B flat major variations, opus 12, which were very nicely rendered. Of course, the young concert-giver was warmly received by a generous audience, and was recalled and encored. We hope that this fine reception and the box-office receipts will encourage the young artist to a most thorough study in Europe, and that he will fulfill the great hopes his parents and friends place in him.

In all other regards the concerts also was a very pleasant and enjoyable one. M. Ovide Musin, the great violinist, carried the audience away by storm by his finished and inspiring rendering of Leonard's "Fantaisie Characteristique" and De Beriot's "Airs de Ballet." He was, as usual with this extremely popular artist, twice encored, and responded with wonted amiability. Mrs. Livain accompanied him on the piano with fine musical taste, a pleasing touch and good technique.

A singer of very superior voice and method Miss Helen D. Campbell proved herself. She sang an aria from "Semira-

mide" with fine vocal execution, and in two German songs, "Nur wer die Sehnsucht Kennt," by Tschakowsky, and "Lehn Deine Wang," by Jensen, she showed remarkably true artistic feeling in conception and delivery. The latter song was rendered so beautifully that the audience insisted on a *da capo*. Miss Campbell's rich alto voice is of so beautiful a quality and she sings so well, that we predict for her a great future.

Mr. Max Heinrich rendered an aria by Spohr and three songs by Franz, with good taste and fine command of his agreeable baritone voice. The concert opened with a fine performance by Mr. Armia Schotte, the blind organist, of Mozart's "Belmont and Constance" overture, which the player himself has arranged for the organ.

### Carl Zimmermann's Life Dream.

PHILADELPHIA, February 28, 1885.

EVEN if Carl Zimmermann had not invented a new system of musical notation, a private view of his autoharp would have been of special interest from the fact that it represents the result of a life labor of seventy years and the embodiment of a dream. Since he was born at Morgenroth, in Saxony, in 1816, it has been the aim of Zimmermann's life to produce a single instrument combining the range and volume of the piano with the sweetness of the harp. In the autoharp, which is not for sale and of which there are only two in existence, he professes to have accomplished this design and more.

The man's story as related by himself is very interesting. He came to Philadelphia with his nine children in 1863. As long ago as 1840 he was proclaimed publicly in Dantzig, at the age of twenty-three, as the most wonderful artist of tone (*tonkünstler*) in Germany. Bent on the perfection of his ideal instrument, he began about that time in Karlsfeld to manufacture concertinas. Twice he received a government subvention in recognition of his distinguished services to the musical world. His enemies, rival manufacturers of musical instruments, accused him of revolutionary doctrines and he was arrested and his papers searched, the result being the discovery of the germ of the system of musical notation which he has just now finished. The money that he made in his manufactory of musical instruments, all his own little fortune and all the money he could raise, went to the continuation of his musical researches. The perfect-tone instrument, the ideal of all harmony, of which he was in search, seemed always just a little beyond his reach. As his nine sons grew up and he began to advance in years his family rebelled against his Quixotic devotion to an ideal which to all others seemed impossible. His movements were watched, his labors in the workshops pronounced vagaries.

At this time Zimmermann would arise at midnight, when the house was quiet, and steal to the scene of his musical labors. In early youth he had been addicted to sleep-walking. When his family discovered that he left his bed at night, it was given out that he went to his workshop in a condition of somnambulism. Their efforts to keep him in bed were unsuccessful. His sleep-walking continued after he came to Philadelphia. His little home on North Second street in this city saw no abatement in his activity.

One night he succeeded in perfecting a system of musical notation by numbers instead of the notes generally used. Whether it was the accomplishment of his waking labors or of a somnambulistic condition, it is impossible to say. He had spent \$20,000 at this time on his theory. His first designs were made in 1828. In 1833 he had abandoned them in despair. In 1846 he made new plans and began afresh. In 1882 he finished a model of his autoharp, and now he avers he has completed one of the most difficult and important musical works of modern times.

Zimmermann has recently returned from an extended visit to Europe, where he explained the autoharp and his new system of notation to many distinguished musicians, some of whom had been friends of his earliest years. Among them was Strauss. Thirty years ago, when groping after the primitive principles of his idea, he had patented in France, England and Germany certain details of construction. His Union Accordion, which he patented then, gave him some musical celebrity on the Continent. His ideas had been stimulated by reason of his having seen the first concertina in the world, invented by Uhlig.

A private view of the autoharp was had at the depot of John Albert, on Ninth street, near Sansom, in this city. Albert has long been a friend of Zimmermann. The only autoharp in existence besides that seen here has been shipped to the World's Fair at New Orleans. It is a chromatic stringed instrument, in general appearance more like the zither than any other. The models made are about twenty inches long by eighteen wide. The autoharp has the same system of stringing as the harp. It is played, however, by pressing on a series of knobs which produce a perfect series of chords in every key. It possesses all the requisites of a piano, even to resonance and perfection of keyboard. Zimmermann's system, designed for the autoharp, is governed by numbers instead of letters. Persons without knowledge of musical notation can readily master Zimmermann's system.

The autoharp can, however, be played by either system. Its compass is from four to five octaves. Bars of wood run over the strings, and a pressure on a knob of a given number renders mute all the chords of the instrument not in harmony with the note struck, producing the major chord of that note. There are two small trickers, the lower of which when drawn toward the key produces minor chords, the upper the septine.

The instrument is built to embody the relations between the chords. It is intended to be a teacher of harmonies. Only accomplished artists can produce a septine chord on the piano; the

merest tyro can do so on the autoharp. The strings are of steel, and the instrument is provided with a special octave key, which makes all strings sound one octave higher. A zither ring is used on the finger.

As an illustration, the figures of the seven natural scale tones of C scale per octave are expressed 1, 2, 3, 4, 5, 6, 7 in bold black letters, the five middle tones of the same appearing 1, 2, 4, 5, 6 in dotted lines. Bass, accompaniment, and melody may be easily produced at the same time, and the effect of so rendering the most familiar melody is superb.—*The Sun*.

### George Eliot's Views of Liszt.

IN "George Eliot's Life," published by Harper Brothers, we find the following interesting description of Franz Liszt:

Liszt's conversation is charming. I never met with a person whose manner of telling a story was so piquant. The last evening but one that he called on us, wishing to express his pleasure in G.'s article about him, he very ingeniously conveyed that expression in a story about Spontini and Berlioz. Spontini visited Paris while Liszt was living there, and haunted the opera—a stiff, self-important personage, with high shirt-collars, the least attractive individual imaginable; Liszt turned up his own collars and swelled out his person, so as to give us a vivid idea of the man. Every one would have been glad to get out of Spontini's way—indeed, elsewhere "on feignit de le coire mort," but at Paris, as he was a member of the Institute, it was necessary to recognize his existence. Liszt met him at Erard's more than once. On one of these occasions Liszt observed to him that Berlioz was a great admirer of his (Spontini's), whereupon Spontini burst into a terrible invective against Berlioz as a man who, with the like of him, was ruining art, &c. Shortly after the "Vestale" was performed, and forthwith appeared an enthusiastic article by Berlioz on Spontini's music. The next time Liszt met him of the high collars he said, "You see I was not wrong in what I said about Berlioz's admiration of you." Spontini swelled in his collars and replied, "Monsieur Berlioz à du talent comme critique!"

Liszt's replies were always felicitous and characteristic. Talking of Mme. d'Agout, he told us that when her novel "Nelida" appeared, in which Liszt himself is pilloried as a delinquent, he asked her, "Mais pourquoi avez-vous tellement maltraité ce pauvre Lehmann?" The first time we were asked to breakfast at his house, the Altenburg, we were shown into the garden, where, in a saloon formed by overhanging trees, the *déjeuner* was set out. We found Hoffman von Fallersleben, the lyric poet, Dr. Schade—a *Gelehrter*, and Cornelius. Presently came Herr—or Doctor—Raff, a musician, who has recently published a volume called "Wagnerfrage." Soon after we were joined by Liszt and the Princess Marie, an elegant, gentle-looking girl of seventeen, and last by the Princess Wittgenstein, with her nephew, Prince Eugène, and a young French artist, a pupil of Scheffer. When the cigars came, Hoffman was requested to read some of his poetry, and gave us a bacchanalian poem with great spirit. I sat next to Liszt, and my great delight was to watch him and observe the sweetness of his expression. Genius, benevolence and tenderness beam from his whole countenance, and his manners are in perfect harmony with it. Then came the thing I had longed for—his playing. I sat near him, so that I could see both his hands and his face. For the first time in my life I beheld real inspiration—for the first time I heard the true tones of the piano. He played one of his own compositions—one of a series of religious fantasies. There was nothing strange or excessive about his manner.

His manipulation of the instrument was quiet and easy, and his face was simply grand—the lips compressed and the head thrown a little backward. When the music expressed quiet rapture or devotion a smile flitted over his features; when it was triumphant, the nostrils dilated. There was nothing petty or egotistic to mar the picture. Why did not Scheffer paint him thus, instead of representing him as one of the three Magi? But it just occurs to me that Scheffer's idea was a sublime one. There are the two aged men who have spent their lives in trying to unravel the mysteries of the world, and who are looking for the Deliverer—for the light from on high. Their young fellow-seeker, having the fresh inspiration of early life, is the first to discern the herald star and his ecstasy reveals it to his companions. In this young Magus, Scheffer has given a portrait of Liszt; but even here, where he might be expected to idealize unrestrainedly, he falls short of the original. It is curious that Liszt's face is the type that one sees in all Scheffer's pictures; at least, in all I have seen.

—On the 5th of May Mrs. F. B. Thurber will give a grand concert at the Academy of Music for the benefit of the Free Industrial Class of the Society of Decorative Art. Mr. Mapleson has given his permission for Mlle. Nevada to appear on that occasion, and Mme. Materna is also expected to sing.

—Mr. Henry Carter's new choir at the Collegiate Church, Forty-eighth street and Fifth avenue, will consist of Miss M. Dunlap, of Chicago, soprano; Miss Helen Dudley Campbell, alto; Mr. C. A. Rice, tenor; Mr. George Martin Huss, bass. Mr. Carter will give, during this month, organ concerts at Uniontown and Williamsport, Pa.; Portville, Brooklyn and Cherry Valley, N. Y.; Jersey City, New Bedford, Mass., and Portland, Me.

### Music in Baltimore.

BALTIMORE, March 7.

THE fourth Peabody Concert took place to-night, and was well attended. The audience consisted principally of the students of the Conservatory and their friends. Quite a number of musicians were also present. To the credit of all it must be said they were highly appreciative. The program opened with Volkmann's symphony in B flat major, consisting of four movements. The first movement, allegro, and the second movement, allegretto, were well performed; the third movement, andantino attacca, was only fair; it lacked precision. The fourth movement, allegro vivace, made up for the deficiency of the third, and was received with well-merited applause. As the symphony is not difficult, it ought to have been produced far better than it was, considering that the orchestra has acquitted itself at the former concert with more credit. The second number was Chopin's piano concerto in E minor, op. 21, No. 1, consisting of three movements. It was performed by Mr. Harold Randolph, a young man of much musical ability. The first movement, allegro maestoso, which contains some very fine passages, was executed in a most satisfactory manner; the soloist and orchestra kept "good time." The second movement, romanza larghetto, was a most agreeable surprise. In this Mr. Randolph acquitted himself most creditably; the various expressions were artistically performed—especially the rapid arpeggios, beginning with crescendo and ending gradually pianissimo—with a smoothness that was surprising. A hearty applause followed this number. The last movement, rondo vivace, was also finely executed, the orchestra doing its share in a way that elicited great applause. Mr. Randolph was justly rewarded for his performances. In addition to the applause, he received two very large and handsome flower baskets.

Following this, Miss Kate Percy Douglass sang the air and recitative "Hear ye Israel," from "Elijah," in a tolerably fair manner. She does not possess a remarkable voice, and consequently made no special impression. The last number consisted of Mendelssohn's concert overture in D major, op. 27. The adagio introduction required an accurate crescendo, which was well performed. It led into the tempo vivo, which was a failure, as the predominant blasting trumpets and the loud tympani completely overbalanced the other instruments. This movement required a gradual return, a decrescendo, to the adagio, but the return was a rather sudden one, and therefore the original good impression of the same was lost. It was a good beginning, but a poor ending. Professor Hamerick directed the orchestra according to his usual style, keeping time in a manner only understood by himself. Fortunately the orchestra was composed of competent musicians, otherwise they would not have succeeded as well as they did. Prof. Fritz Fincke was the accompanist, and though he had no very important task to perform, he nevertheless did his part most satisfactorily. He displayed the fine qualities of the Knabe grand piano to great advantage.

HANS SLICK.

### Thomas in Providence.

PROVIDENCE, March 5.

IT has been many years since Theodore Thomas last appeared before a Providence audience with his magnificent orchestra, and the vast assemblage, which completely filled Infantry Hall last evening, evinced by hearty and spontaneous applause, as he came upon the platform, the satisfaction and delight universally felt at his reappearance under such favorable auspices. It is needless to enter into a discussion of the causes which have operated to make him such a stranger, but we feel confident that the great progress in musical taste which has been made in our city will insure him in the future cordial support should a concert or a series of concerts be arranged for at any time. Mr. Thomas has fairly earned the reputation of possessing to a remarkable degree that keenness of perception and refinement of taste necessary for the selection and arrangement of a perfect program.

Largely owing to the admirable arrangements for seating the audience and contrary to the usual custom of Providence audiences, the hall was perfectly quiet when Mr. Thomas raised his baton for the opening phrases of Beethoven's fifth symphony, and the sense of security from the bustle and stir incident to the entrance of the tardy ones, put the audience in a proper mood to thoroughly enjoy the music. Mr. Thomas's reading of this work is so well known that it would be superfluous to enlarge upon it. The opening *motif* was given with more deliberation than we have sometimes heard it, but the dignity of the theme is thereby enhanced, becomes more expressive of the deep earnestness of the whole movement and thus forms a more worthy introduction to that wonderful development from this figure, so simple in itself, but which contains the germ from which springs this tone picture of an heroic struggle of a soul against fate. The wood-wind showed to rare advantage in the wonderful, series of chords, where, alternating with the strings, the effect of responsive throbs is suggested. The power of Beethoven in sustained melody is nowhere more strikingly shown than in the second subject of this movement, which was phrased so perfectly by the strings that it seemed well nigh to sing. The andante was given with great nobility of style, the wood-wind worthily supplementing the strings. In this movement, as in the first, the freedom with which the wind instruments are used shows how surely Beethoven at this period of his writing—having out, stripped all others in that independent treatment of the various departments of the orchestra, which he may be said to have originated—was steadily pressing on to that climax of his creative genius, the "Immortal Ninth," in which he calls in the aid of all the resources of the human voice to worthily express one of the greatest inspirations ever given to genius.

The Scherzo was given a very fine rendering, the contrabassist and cellist giving the fugal trio with a verve and accuracy inspiring to a degree. The glowing passage which leads up to the grand triumphal march seems suggestive of the "valley and shadow of death;" and what could more fittingly express the "glory of the celestial" than the sublime theme of the Finale which, coming at the climax of a crescendo, in itself uplifting in its intensity, seems to crown the whole work with a halo of glory, and may be justly termed the grandest example of sustained and lofty enthusiasm ever penned. The strong complement of brass in Mr. Thomas's orchestra was very effective in this last movement, and it is a pleasure to hear such pure intonation as marked the work of this often inefficient—too often officious—division of the orchestra.

Miss Emma Juch sang the aria "Batti-Batti," from "Don Giovanni," with healthy expression, and did not mar the gracefulness of the music by resorting to those tricks of sentimentalism which so readily win applause, but which show the lack of artistic appreciation of ad reverence for the music rendered on the part of any one who thus barters an artist's birthright for a "mess of pottage" in the shape of popularity. Her rendering of the "Ave Maria" was marked by breadth of style and a purity of tone which was delightful, and fully atoned for much torture we have had inflicted upon us through this song as it has been attempted by half-fledged singers in this vicinity. Miss Juch is deservedly a great favorite here, and received a perfect ovation. She responded to a persistent encore with a popular song, artistically supported by a finished and sympathetic accompaniment by Mr. Bonner.

Space forbids more than a passing notice of the rest of the program. That it was rendered in a masterly manner goes without saying; but it would be unfair not to mention the artistic manner in which Mr. Hartdegen performed the beautiful obligato in the Volkmann "Serenade," that composition which seems to be an almost prophetic vision of the sad death of the author amid deprivation and sorrow. Mr. Osterle was superb in his work, and is one of the finest flutists we have ever heard, the fullness of the tone he produces being wonderfully satisfying. The waltz (which was put upon the program

against Mr. Thomas's protest, to satisfy a demand for it) did not receive much applause, for what reason we do not know; possibly an innate sense of fitness was disturbed thereby. In conclusion we can but express our appreciation of the enterprise and good judgment shown by Messrs. M. Steinert & Son, to whom we are indebted for this memorable concert. They certainly deserve the thanks of the community, and we feel that we but voice the general sentiment when we predict for them generous support in future enterprises of a like nature. A. S. S.

### Elizabeth Musical Matters.

ELIZABETH, N. J., March 2.

THE third chamber-music concert under the direction of Mr. A. H. Clark was given here on Saturday evening to an appreciative audience. The artists were Miss Earle, soprano, from St. Bartholomew's Church, New York; Mr. A. Lambert, Mr. N. Franko and Mr. E. Schenck.

The sonata for piano and violin by F. W. Rush proved uninteresting excepting in the fugue, which was well played by Mr. Franko. Mr. Franko also played the graceful "Romanza," by Wilhelm, and, being recalled, pleased his audience with his delicate interpretation of a pretty "Spinnlied."

Miss Earle, who is very attractive in appearance, has a powerful and, considering its volume, a rather sweet voice, which she uses with good effect. Her most enjoyable number was the "Angels' Serenade," with cello obligato by Mr. Schenck.

A "Fantasia," by Gruetzmacher, and an andante, by Goltermann, were rendered by Mr. Schenck with good expression, while Mr. Lambert's fine technique showed to advantage in the Raff "Gigue and Variations," op. 91, and in the Moszkowski concert study, given as an encore.

In music which does not absolutely require poetic interpretation, Mr. Lambert is a very satisfactory pianist. Some uncertainty was visible in the first movement and finale of the lovely Mendelssohn trio, D minor, familiar to concert-goers, but the andante was well played and the *llegiero e vivace* was quite delightful, possibly on account of Mr. Lambert's frequent use of the soft pedal.

In the sudden death of Professor Christiani our city has met with a serious loss. He was a man of extended knowledge, a conscientious and painstaking teacher, and had endeared himself alike to friends and pupils by his unflinching courtesy and gentleness. Rumor says that Mr. Constantin Sternberg may take his place at the head of the Conservatory. There is a good field here for his enthusiasm and energy in diffusing fresh musical ideas.

K. E. C.

### Music in Ottawa.

OTTAWA, March 6.

THE manner in which the quartets of Haydn in "D" and Beethoven in "C minor" were rendered at St. James's Hall, on March 2, gave evidence of diligent and conscientious practice on the part of the Quartet Club. Miss Lempman's performance of Light's "Sermon of the Birds" showed a marvelous amount of technique for one so young, and was much admired, but Beethoven's sonata "Quasi una Fantasia," op. 27, No. 1, was evidently not so much adapted to her capabilities. The hall was well filled by a thoroughly appreciative audience, among them Lord and Lady Lansdowne and suite, and the several numbers were listened to with a silent attention and concluded with a rapturous applause, which must have been, most grateful to the Quartet Club, and those who so kindly assisted them noticeably, Messrs. R. E. Kimber and F. W. McCready. W. HATCH.

### Music in Philadelphia.

PHILADELPHIA, March 12.

THURSDAY, March 12, proved a great day for lovers of good music in Philadelphia. In the afternoon there were two concerts worthy of note, the first being the regular weekly concert of the Germanic Orchestra, under the leadership of Charles Schmitz, at the Academy of Fine Arts, the program of which was one of the best of the season. On the same afternoon also there took place the first Joseffy piano recital, one of a series of three to be given at the Chestnut Street Opera House. A large audience, in which most of the professional musicians of the city could be seen, greeted Joseffy and applauded most heartily his wonderful technique and marvelous pianissimos. The selection which seemed to give most pleasure was the Chopin "Andante Spinato and Polonaise."

The third and last concert of the day was the rendering of Bach's "St. Matthew Passion Music" by the Cecilia, under the leadership of Michael Cross, assisted by Miss H. Beebe, Miss Winant, Messrs. Blaybrough, Bishop, Max Heinrich, Wm. Stoll, Jr., and the St. Mark's boy choir. The undertaking was one that should earn for the society the gratitude of musicians, and its magnitude should cause many defects to be overlooked and forgiven. The soloists seemed in many instances overweighed by the demands of the music, some of the best work of the evening, however, being done by Mr. Heinrich. Some of the chorals were well rendered, but it must be confessed that if the Cecilia has done some better work in the past, none was more earnest. In justice to the society, the concert should be regarded more as a rehearsal, and it is to be hoped that the Cecilia will soon again be heard in this most noble oratorio, the "Passion Music."

JULES VIENNOT.

### Musical Young Ladies.

IT is perhaps not on the whole surprising that the first step taken by the University of Oxford toward the admission of ladies to academical degrees should have been made in the department of music, which has been longer than any other art among the "accomplishments" expected of an English miss. Congregation has by a decisive majority adopted the proposal to allow women to adorn themselves, after passing the necessary examination, with the title of Mus. Bac. Some amusement may be caused among frivolous people of both sexes by the choice of the title thus likely to be soon conferred upon some of the female undergraduates. It has often been said that one of the tasks which lie outside the omnipotent powers of Parliament is that of converting a man into a woman; but the learned bodies, rising wisely above such difficulties, find nothing impossible in the project of converting a spinster into a bachelor. Possibly the result of the step now more than meditated, and, perhaps, half-way accomplished, will be to stimulate the genius for music which may be supposed to be latent in a large part of the female sex, though it has so seldom manifested itself in a practical form. As executants ladies have certainly made some progress lately; but the rarity with which a female composer of any merit whatever comes forward remains as conspicuous as ever. The day when a lady candidate for a degree of Mus. Doc. gives a grand performance in the Sheldonian Theatre will, therefore, be one to be marked with white chalk in the annals, not only of the University, but of feminine biography and musical history.—*London Globe*.



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THE importance of fine work in the printing of Catalogues, Pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements of its business secures a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from the smallest circular to the finest catalogue or book.

LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

The undersigned will also produce, in miniature or enlarged form, by the best process yet discovered, electrotype plates of woodcuts, price-lists, catalogues, &c., an ordinary proof-sheet being all that is necessary for their production.

—HOWARD LOCKWOOD, Publisher and Printer, 126 and 128 Duane Street, cor. Church, New York.—

FINE JOB WORK.

BINDING.

ENGRAVING.

ELECTROTYPING.

# THE MUSIC TRADE.

MESSRS. SOHMER & CO. have made arrangements for improvements amounting to \$25,000. The water-power elevator will cost \$2,450. The cost of outside improvement will be \$10,000. Then come the decoration, &c. Sohmer & Co. furnish flooring, &c., &c.

MESSRS. STEINWAY & SONS have had on exhibition at Steinway Hall during the past week the grand pianos they will show at the London International Inventors' Exhibition this summer. These instruments have special features of interest for the musical public, and especially for the trade, being the first pianos made by Messrs. Steinway & Sons with their new patent double cupola steel frame and new friction pedal. The parlor and concert grands were beyond question the finest productions we have ever had the good fortune to test, and the exquisite quality and marvelous power and duration of tone produced by the double steel frame and other patented features of construction cannot fail to create the greatest enthusiasm among the art connoisseurs of Europe.

The upright grand in extra fancy case ordered by His Majesty the Sultan of Turkey for his palace at Constantinople was also among the novelties and attracted great attention. The case is massive in appearance, with English pattern of consoles and beautifully decorated in gilt. This piano combines all the various patented improvements of Steinway & Sons, and it is superfluous to add is perfection in tone and touch and a worthy representative of the manufacturers. This piano will be forwarded during the current week to the Steinway branch at Hamburg, Germany, for transshipment to its destination.

## Piano Frauds in Boston.

AS long as unsophisticated and ignorant people exist, who prefer to be beguiled and imposed upon, frauds of every description will flourish in this and every other land. These frauds flourish in every line of industry, in every community, under every guise, and with inexhaustible pretenses and professions. In the piano and organ industry they have been existing with remarkable success for many years, and they flourish to-day in some instances with unprecedented impudence, apparently doing nothing except defrauding purchasers of pianos and organs, out of whom they draw sufficient profit to live in easy and comfortable circumstances.

Let us take up any of the large daily papers published in the large cities and glance at the "Musical Instrument" columns. Permanent advertisements are printed every day in the year in these dailies, in which pianos are offered by private parties as "Rare Chances," "Great Bargains," "Family in Distress," "Music Teacher Must Sell," "Party Leaving Town," &c., at prices to attract the unsuspecting, and we venture to say that in nine hundred and ninety-nine instances in one thousand the advertisements are merely allurements for "greenhorns."

In many instances the persons who advertise thus are off-color dealers or bankrupt concerns who have a temporary alliance with a friend, to whose dwelling the piano is sent, and frequently the piano is advertised for sale at the very residence of the dealer. Often we find that the person makes it a regular business, has no warerooms at all, but keeps several pianos at his home, and replaces the one in the parlor as soon as it is sold.

The pianos are usually cheap, new instruments called "second-hand" for the purpose. Sometimes they are second-hand and much older than represented, and in most cases they are stencilled pianos. In no case has the purchaser any opportunity to recover after being swindled, for he must inevitably pay the cash before he gets the piano; and, as he must spend money to sue, he decides not to sue. The warranty, if he gets one, is valueless; the piano will not be kept in tune unless he calls upon a dealer or tuner and pays, and the fool naturally merits his reward.

The latest instance of the kind was discovered by us in Boston. For some weeks advertisements similar to the following, with the address of the same, have appeared in the Boston Herald:

MAGNIFICENT \$600, ROSEWOOD, 7½ TRIPLE STRUNG UPRIGHT piano, used a little by a lady; finest in style, make, tone and finish; owner must sell; \$185, with elegant stool. Call 411 Columbus av.

GREAT CHANCE—BEAUTIFUL TRIPLE STRUNG, 7½ OCTAVE upright piano, contains all late improvements; made to sell for \$700; taken in trade for music and books; our price, \$175. Call at Music Publishing Rooms, 488 Washington st. (2d flight).

No. 411 Columbus avenue is a private residence, and No. 488 Washington street, two flights up, is a piano room, conducted by Charles D. Blake, music publisher, composer of light music and formerly superintendent of White, Smith & Co.'s piano department, Boston. Blake, we understand, resides at No. 411 Columbus avenue.

The piano exhibited at No. 411 Columbus avenue is a cheap

new New York upright, numbered 16,587. This, however, is the running number, every piano there having that number, and for this reason: A buyer calls and takes down the number, expecting to return; several others call in the meanwhile. Now, in order not to lose an opportunity to sell in case the first piano has been sold in the meantime, the second and third and so on always have that same number. Every piano is replaced as soon as sold; \$185 is asked. The price of the piano delivered in Boston is about \$135. If the parties sell one at the residence and one at the warerooms a week, the profit is between \$75 and \$100 a week, which, as the editor of a music trade paper once remarked, is very good for a "side show."

The piano at No. 411 Columbus avenue exhibited last Saturday was a direct and undisguised fraud stencilled "Conservatory, STEINBURG & COMPANY, NEW YORK." The lady who offered it for sale said that it was a first-class instrument, which she had used for vocal accompaniments; that it was from the celebrated factory of Steinburg, in New York; that it would be delivered for \$185, free of charge, anywhere in Boston and vicinity, and that the stool was included; that it contained all the latest improvements of the factory, and that it was rosewood.

We understood that Charles D. Blake was offering a STEINBURG piano for sale at his place of business on Washington street, Boston, and we called there last Saturday. Sure enough, there stood an upright piano, stencilled identically like the one at No. 411 Columbus avenue. We told Mr. Blake that the stencil on the upright was "pretty steep," to which he replied, "I took it in exchange for a new one piano this morning; it looks like a Weser piano, does it not?" We thought so. It was not an old but a new piano.

The operations in this fraudulent STEINBURG piano had become so bold that the following notice was published by Messrs. Steinert & Sons, of Boston:

Beware of bogus instruments, represented as genuine "Steinway & Sons" pianos, having Steinway & Sons' name either stencilled thereon, or a name so similarly spelled that the difference is not noticed by unsuspecting purchasers until too late. M. STEINERT & SONS, New England agents, 104 Tremont street, Boston, Mass.

In spite of this, however, the fraud continues. It is so conducted that no direct action can be taken. The name of "Steinway" is not stencilled on the pianos, and it is only by corollary or inference that the fraud is perpetrated. There is no Steinburg & Company piano factory in New York, and there is a Steinway factory. Persons ignorant of these details of the piano business are readily entrapped, and it is from this class that the parties advertising as above secure their victims.

## New Books.

"Manual of Harmony." By S. Jadassohn. Translated from the German by Paul Terek and H. B. Pasmore.

THIS is the first part of an extensive work on theory, written by Herr Musikdirector Jadassohn, the well-known theorist and composer of Leipzig. Mr. Jadassohn has made it his special aim to present this work in the clearest and most comprehensive manner, in which effort he has been successful. One great superiority which his work has above all those which have preceded it is that about four-fifths of it consists of examples or models in which the pupil is shown how to work and is guided, step by step, in an easy and natural way to acquire a thorough understanding of the great beauties of composition. The English translation was made in accordance with Mr. Jadassohn's special wish and under his own supervision by Messrs. Paul Terek, of New York, and H. B. Pasmore, of San Francisco. Mr. Terek was well known in New York as a pianist and teacher of music. In 1882 he left this city for the purpose of spending a number of years in Europe. He is now in Leipzig, where he has played with great success. Mr. Pasmore, who also studied music in Germany and England, has lately returned to America and is now occupying a position as organist in San Francisco. Mr. Jadassohn himself states that the English translation is a careful reproduction of the German original; he also gives the translators great credit for their ability, conscientiousness and intelligent labor. "The work is for sale at Schirmer's music store."

\* \* \*

We have recently received the last edition, with supplement, of the "Dictionnaire des Opéras," by Felix Clément and Pierre Larousse (955 pages. Paris). This valuable work has met with a great and deserved success and it contains a very complete list of all the operas given since this kind of musical entertainment was invented. Of course it would be an impossibility to compile a flawless work of this kind, but the mistakes made are not always outrageous and are derived principally from Fétis. Everything appertaining to French opera and the French school is perfect, and some admirable *critiques* have been written on "Don Juan," "Barbiere," "Aïda," "Carmen," &c., but the data of Italian opera are frequently incorrect.

Page 6, Donizetti's "Adelia" is not mentioned, only "Adelasia," another title. Page 7, mention is made of Bellini's "Adelson e Salvini." This should have been Salvini. Page 40 reads "Anna Bolena" produced in 1822. This is a strange error for such a book. "Anna Bolena" was first sung on De-

cember 26, 1830. Page 60, Mr. Clément speaks of "L'Assedio di Calais" and "Gianni di Calais" as if they were the same opera under different titles. This is wrong. The former was composed in 1836, the latter in 1828. Page 66, we are told that Verdi's "Attila" met with no success! It created a furore in Italy, and belongs to the repertoire to-day, when a good basso takes the title role. In New York it was also a great favorite soon after its production, with Marini as the hero. It certainly never had the success of "Trovatore," but it was not a failure. Page 142, we read "Donizetti's sixty-four operas." Donizetti composed sixty-six operas, excluding cantatas, &c.

Page 248 states that Scribe and Auber took their plot of "Le Philtre" from "L'Elisir d'Amore." It is just the other way: Romani took the plot for Donizetti's sparkling opera from Scribe. Mr. Clément gives the date of "L'Elisir" as being 1829. It was given in 1832. Page 269, the original title of "Il Falegname di Livonia," which was "Peter the Great," is not to be found, and on page 321, "Giovè di Grasso" should be "Giovè di Grasso."

Page 382, it is stated that "Ione" was given in 1848. The date of its production was January 26, 1858. The article on "Lucia" is good (pp. 411-412), but the full cast (Duprez, Porto, Persiani and Coselli) is not given. On page 482 another important error is to be noticed. "Norma" was given on December 26, 1831, at the Scala, and not in 1822, as Mr. Clément has it, and as given on page 488, "Il Nuovo Pourceaugnac" is not an opera by Donizetti, but the *sub-title* of his farsa, "Giovè di Grasso" (Naples, 1829). On page 505, "Otto mesi in due Ore," should be put down as given at Naples 1827, not at Palermo 1828, and on page 531 "Pia de Tolomei" should read as given at Venice for the first time, not at Naples.

The article on "Rigoletto" (page 578) is admirable, only Corsi did not create the part; Varesi did. On page 643 we read the following remarkable line: "'Svipran Winkle,' music by Brittas," which is supposed to mean "Rip Van Winkle," by Bristow, and finally, Donizetti's "Folia" (page 682), should be recorded as given 1818-19, not 1823.

We are glad to see that Mr. Max Maretzek's operas are mentioned, and we hope they will be revived. Page 336 notices his "Hamlet," given at Brunn, 1843, and page 945 speaks of his "Sleepy Hollow."

## Albert Weber's Affairs.

MERRIE N. CLOWES, daughter of Dentist Clowes, of 667 Fifth avenue, and Albert Weber, son of the piano manufacturer who died a few years ago, were married three years ago last fall. Merrie was twenty, pretty and stylish; Albert was twenty-two years old, had a good income from his father's estate, of which he is one of the trustees, and furnished a pretty flat at 270 West 128th street for himself and his wife. They lived there happily till a year ago. Then he ceased coming home regularly, and sometimes he would not be home for several days. Yesterday this notice was inserted in several of the morning papers:

DIVORCED.

WEBER.—On the 7th day of November, 1884, by the Hon. Charles Donohue, Justice of the Supreme Court of the State of New York, upon her complaint, Merrie N. Weber from Albert Weber, with liberty to her to resume her maiden name.

Until the above was printed, the proceedings had been kept secret, and only the mere fact of the absolute decree was known to anybody, except the parties and their lawyers. The insertion of the advertisement was provoked by a squib in a Sunday paper that Mr. Weber might marry Irene Perry, the actress, were it not that he was already married. As the divorce was an absolute one and obtained on the petition of the wife, Mr. Weber cannot marry in New York till Miss Clowes dies. He can go to any other State, though, and get married there.

On June 3, 1884, Mrs. Weber went to her counsel, Morgan & Worthington, 69 Wall street, and had them apply for a divorce for her. George C. Gibbons was appointed referee by Judge Van Brunt, and, after hearing the testimony, he reported in favor of the petitioner on October 25. The divorce was granted on November 3, with alimony of \$100 a month and counsel fees and costs of \$450 more. Mrs. Weber resumed her maiden name and went back to her father.

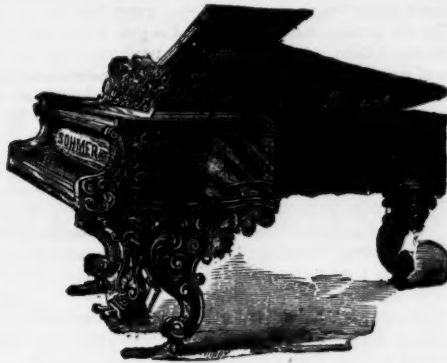
Mr. Weber paid the alimony promptly, but the costs weren't paid till a day ago. An order from the Court under penalty of punishment for contempt was placed in the hands of the sheriff and now the whole matter is ended. Mr. Weber has given up the flat and gone back to live with his mother.—E.x.

—We are in a position to know that the New England Organ Company, of Boston, is at present doing an excellent and remarkably steady trade. The company has adhered strictly to certain well-defined business principles; did not cut in prices nor depreciate the standard of its manufactures nor did it curtail in expenses. The result is, that its trade to-day is in splendid shape. Mr. George T. McLaughlin, the proprietor of the company, is an aggressive business man and never waits for business to "turn up," but, as Garfield said, "turns it up himself."



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND PIANOS.**

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



Known everywhere, and sold by the trade as in all respects first-class instruments.

AGENTS THE WANTED  
**TECHNIPHONE**  
EVERYWHERE.

A substitute for the Piano in all practice; pupil or finished player. Relieves a suffering world from the torture of piano drumming.

and accelerates progress. Address  
**TECHNIPHONE COMPANY,**  
35 West 14th Street, New York.

**PETERSILEA MUTE PIANO**

as a means for the rapid and perfect development of the physical and mental powers needed in the higher pianoforte music. Please address the

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SUCCESSOR TO WM. M. WILSON.

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**MATCHLESS**

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**THE WILCOX & WHITE ORGANS**

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

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GRAND, SQUARE and UPRIGHT.

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**PIANOS**  
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— OFFICES AND WAREHOUSES: —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



**60,000**

NOW IN USE

## Vienna Piano Trade.

VIENNA, Austria, February 25, 1885.

THE "Stutz-flügel," or Baby-grand, has for years been a favorite instrument with the good burghers of Vienna, and with thousands of musical students who make this their temporary or permanent abiding-place. Next in popularity comes the piano, or upright piano; last and least (used), the concert-grand. The "Stutz-flügel" is the preferred favorite on account of an old-fashioned grand-action (that has been discarded years ago by even third-rate American makers) that our manufacturers have not yet learned to apply to their uprights. Its more imposing appearance may also have served to incline the balance of popular approval in its favor. Be it as it may, the "Stutz-flügel" is in constant and steady demand, and our makers and dealers exert themselves accordingly to obtain their slices of public patronage. Not many days ago one of the former conceived the brilliant idea of claiming the patent on baby-grands one and a half yards long, not knowing, evidently, that other manufacturers had turned out instruments of the same size, perhaps before he was born. A patent is not the most difficult thing to obtain in Vienna.

If the happy thought of making Knödel's four-cornered instead of round should casually "strike" some enterprising Vienna cook, he would immediately beset the Government for a *K. K. Privilegium*. And if patents on four-cornered Knödel's are within the range of possibilities, why not patents on baby-grands one and a half yards long, that were used in the days of our grandmothers. The maker obtained his patent, and thereupon precipitated himself into the frightful extravagance of a two-inch "ad." in the *Tageblatt*, which wound up as follows: "Over 600 pianos turned out in eight years. Other firms who advertise the manufacturing of one-and-a-half-yard diminutive grands are swindlers and unlawful imitators."

When the rival dealers read the audacious announcement, of course there was music in the air. Among those who swore they would be revenged was Bernhard Kohn, the active and enterprising Steinway agent. With murder in his eye, he sat down, scribbled fiercely, sent for a Dienstmann, whom he dispatched forthwith to the office of the *Tageblatt* with the following répatée:

The smallest, the best, the most beautiful Stutz-flügel, from twelve renowned Vienna and foreign manufacturers, including specimens from three court piano makes, up to the best in the world, made by Steinway & Sons, in New York, who have already manufactured over 53,000, &c., &c.

BERNHARD KOHN, WIEN,  
verl. Himmelfortgasse 20.

"There!" murmured Kohn to himself, "wenn das nicht gut für die Wanzen ist, dam weiss ich nicht was besser ist." Now, I suppose Kohn will run to the patent office for a *K. K. Privilegium* on his "recipe for squelching rival Stutz-flügel makers." Who the wag of a dealer was (for I suppose it was a rival in the trade) who perpetrated the joke of sending the following "ad." to the *Tageblatt* in maker No. 1's name, I do not know, but I will reproduce it as it actually appeared:

THE LONGEST STUTZ-FLÜGEL.—Three yards long, protected

through K. K. Privilegium, to be had only of the inventor. (Here followed maker No. 1's signature.) —gasse, No. —.

You will perceive that this fellow had as great a sense of honor as Bernhard Kohn. At last accounts our two Spass-vögel had the best of the situation, and the patent baby-grand makers is racking his brains for a suitable *coup de bec* with which to lay his adversaries low.

## Mr. J. Howard Foote's Letter.

Editors Musical Courier:

THE trade generally know that I am not in the habit of assuming "untenable" positions, or making statements, or issuing "warnings," which are not warranted by facts. Therefore I think the article in last week's MUSICAL COURIER does me injustice.

It should be "inferred" that there are no *genuine* Courtis instruments made for use in the United States which do not bear my name as "sole United States agent."

Also, that if any person, or dealer, being aware of my agency, procures any Courtis instruments by misrepresentation, or by fraud, and imports them to this country to compete with me, and advertises that he has imported such instruments *direct*, or offers them for sale as a *direct* importation, not only is such act on his part a fraudulent one, but the instruments, not having been made by Mille for or adapted to use in this country, and not bearing my name as a certificate of genuineness, *should and will* be considered as *frauds* by all right thinking people.

Is this position "untenable?"

If an artist or amateur, being in Paris, buys a Courtis instrument for his own use, and brings it to the United States, and should wish to sell it, no one will object or claim that it was procured by fraud. But when any dealer in the United States, who has received notice of my agency, claims that he has imported a quantity of such instruments *direct*, it should be "inferred" that the transaction by which such instruments were procured was fraudulent, particularly if Mr. Mille says so.

Is this position "untenable?" I am not ready to "name" the persons who have conspired to injure my business. Whether I shall ever name them depends on their own actions.

I have original letters in my possession written to Antoine Courtis & Mille, Paris, by houses in the United States, who were apprised of my agency, asking for price lists and terms on the Courtis instruments, which, if published in *fac simile*, as may be done "some day," will be interesting illustrations of the peculiar methods which prevail with certain importers of musical instruments.

Is this warning "T. T.?" Yours respectfully,

J. HOWARD FOOTE,

Sole United States agent for the genuine Courtis instruments, New York and Chicago.

March 16, 1885.

If the above explanation had been attached to the "warning" or embodied in it, Mr. Foote's position would not have been untenable. And yet, in order to prevent purchasers from being defrauded, we would sug-

gest that the names of the parties who are engaged in what Mr. Foote calls a fraud should be published. That is the proper way if Mr. Foote knows the names.—[Editors MUSICAL COURIER.]

## Piano-Tuners and Repairers.

Editors of the Musical Courier:

YOUR issue of 4th contains an admirable article headed "Ruining Pianos," showing how the botchwork of incompetent tuners and the butchery of ignorant repairers cause more damage to pianos than years of legitimate wear and tear. In this section I know of several piano tinkers who could not earn salt in a factory or a wareroom, but who go through the country as "professors" and "authorized tuners," obtaining money from the ignorant under false pretenses, and inflicting the double injury of making their dupes pay for having their pianos tuned. These men are the direct enemies of manufacturers, as many of their victims are easily led to believe that the instruments and not the alleged tuners are defective.

Your quotations from leading makers about the necessity of regularity in tuning, and your recommendation that all makers should adopt a uniform style of warranty, guaranteeing pianos for a specified time, provided incompetents are not permitted to touch them, are well enough as far as they go, but it seems to me you do not touch the root of the evil.

Don't you think piano makers are, in a measure, responsible for it? They not only offer no inducements to youths anxious to learn tuning, but, on the contrary, present every possible discouragement. Their factories are close corporations, where sons and brothers and nephews of the workmen, or friends of the bosses are, regardless of fitness, taken in by favor. This haphazard material sometimes develops into tuners in spite of disadvantages and impediments, not in consequence of any well-regulated system of developing whatever latent talent it might possess. With a proper school for the acquisition of the theory and practice of the art, an intelligent corps of tuners would always be on hand, and there would be less room for the charlatans. This would be such a manifest advantage to manufacturers that it is a wonder they do not mature some plan to carry it out. Their reputations, which often suffer now under the hands of these men, would be preserved in the keeping of educated tuners and regulators.

In a city like yours, where talent is always available, the necessity is not so apparent, but in country districts it is dreadful to think of the havoc made among excellent instruments by piano tramps who call themselves tuners.

PIANO DEALER.

MONTREAL, March 9, 1885.

—Greener's lawyer, Morrison, was in Boston last week. He called on the Hallett & Davis Company. He received courteous treatment from the gentlemen constituting the firm, but that was all. If Mr. Greener of Elmira desires the piano trade of this country to look upon him as a fair man, he will, after our convincing articles in reference to his patent claim on the soft pedal of the upright piano, recall his lawyer. His presence is obnoxious to the gentlemen upon whom he is pressing his claim.

# THE HARDMAN



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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

## Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

### HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts., NEW YORK.      WAREROOMS, 146 Fifth Avenue, above 19th St. NEW YORK.



—We counted more than 1,500 piano cases, chiefly uprights, in work in the factory of the Emerson Piano Company, Boston, last Friday. There is an immense stock of material on hand and in course of manufacture, and the factory was never heretofore

in better condition to meet the trade that seems to have already set in. On the same day we counted orders for seventeen pianos entered on the order book, received that day. The Emerson piano has a valuable trade-mark, thousands of these pianos hav-

ing been made and sold and now being in use in all sections of the country. No stencil of any kind is ever used. Every piano sent out is an "Emerson," and increases the already valuable trade-mark of the company. What an argument against the stencil business!

# RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

COLOGNE, Unter Goldschmied 38. LONDON, 13 Hamsell St., Falcon Sq., E. C.

—MANUFACTURER OF—

## Grand Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

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Preferred and praised by the artists for  
TONE AND TOUCH.

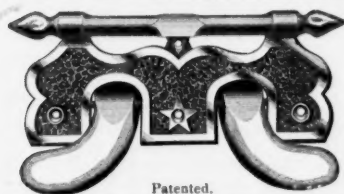
Artistic Cases in any Style to order, with strict  
correctness guaranteed.



INTERIOR OF PARLOR GRAND.



UPRIGHT, ITALIAN RENAISSANCE.



Patented.

R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

### PIANO HARDWARE,

Brackets, Pedal Guards, Pedal Feet &c.

Nickel-Plating, Bronzing and Japanning, Fine Gray and Malleable Iron Castings. All kinds of Piano Bolts constantly on hand.

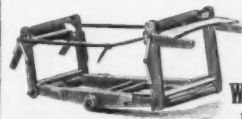
WM. SCHAEFFER,

MANUFACTURER OF

### Square and Upright Pianos,

456 West 37th Street, New York.

### THE REYNOLDS IMPROVED COMBINATION PIANO MOVER



Handles  
both Uprights  
and Squares.

W. S. REYNOLDS  
Rochelle, Ill.

# BEHNINC & SON'S

NEW STYLE,  
No. 12A,  
UPRIGHT.

WAREROOMS:

3 West Fourteenth St.,  
NEW YORK.



NEW STYLE,  
No. 12A,  
UPRIGHT.

FACTORY:

124th St. & First Ave.,  
NEW YORK.

# A WONDERFUL PIANO



—Mr. Kohler, of Kohler & Chase, San Francisco, Cal., is dead.

—The Burdett Organ Company seems to be in first-class business shape.

—It is reported that D. P. Faulds, of Louisville, Ky., is embarrassed.

—A piano tuner and repairer can get an excellent position with J. H. W. Cadby & Son, of Hudson, N. Y.

—Mr. Cook, Sr., of the Hallett & Davis Company, Boston, left for the South on his annual visit last Saturday.

—The new addition to the piano factory of Guild, Church & Co., in South Boston, will be completed next month.

—Billings & Co., successors of Billings & Redmond, have leased the premises No. 76 Fifth avenue, and will occupy them as soon as possible.

—SPRINGFIELD, Mass., March 10, 1885.—This is to certify that Mrs. Emma Steere is in no way connected with our organ manufactory.  
STEERE & TURNER.

—The Crosby Manufacturing Company, a small concern that manufactured organ-stop knobs in Tower's building, Cambridgeport, Mass., has gone out of business.

—Blasius & Son, of Philadelphia, Pa.; M. Steinert, the piano Napoleon of New England; Mr. Moak, with E. D. Buckingham, Utica, N. Y., were in town the past week selecting stock.

—Mr. Augustus Newell, organ and reed manufacturer, Chicago, was in Boston last week; so were Mr. Wm. E. Wheelock, of New York; Mr. Schilling, of Peck & Schilling, Oswego, and Victor Flechter, dealer in fine violins, Cincinnati.

—Cowdrey, Cobb, Nichols & Co., piano-case manufacturers, Winchester, Mass., have shut down for six weeks. Square cases are chiefly made by the firm, and as the demand for square cases is becoming less every year, makers of the same are experiencing special dullness.

—Valentine's varnishes are making headway in the piano factories, and their excellencies are becoming recognized more every day. If there were a fair trial given to them many firms not using them now would order them, but as long as collusion exists

between varnishers in factories and dealers in varnish this will be impossible.

—W. H. Keller, of Easton, Pa., has obtained the agency of the Steinway pianos for his section.

—Mr. George W. Lyon, of Lyon & Healy, Chicago, Ill., with his family is in Florida, obtaining strength for the spring rush. He certainly is deserving of rest, for a harder worker does not exist in the trade. May the roar of this Lyon be heard for many years to come in all its native sweetness and innocence.

—Some "amateur," probably a member of the Salvation Army or some one who takes daily doses of Lydia Pinkham's Vegetable Compound, asked the Boston Budget how to preserve a piano, and the amiable editor of the Budget sends around to some piano manufacturers and quotes the whole law taken out of the catalogue, not forgetting to print the end of "How to Preserve a Piano," which reads: "A new piano should be tuned at least once every three or four months during the first year and at longer intervals afterward." Five dollars reward for the person who guesses the catalogue from which the editor of the Budget quoted.

### Curious Old Pianos.

OVER in Brooklyn, in the repair department of F. G. Smith's piano factory, we came across a very odd and curious assortment of very old, old and second-handed pianos a few days ago, the makers of most already belonging to the Grand Army of the Departed, and the names of many of the makers unknown to the younger generation of piano manufacturers. The list is interesting, and we therefore publish it.

Worcester.....	New York.	Hallett & Davis (old)....	Boston.
Geib.....	"	Gilbert.....	"
Walker.....	"	Neilson.....	New York.
Stodart.....	"	Fischer (old).....	"
Rosenkrantz.....	Dresden.	Sassenhoff.....	Germany?
Pat Doyle.....	New York.	Thomas Gibson.....	New York.
M. V. Creiger.....	"	Bacon.....	"
Steedman.....	"	N. Y. Piano Co.....	"
Weber (old).....	"	Mathushek (old).....	N. Haven.
Newman.....	Baltimore.	Old Arion.....	New York.
Lighte & Newton.....	New York.	Grupe & Kindt.....	"
Lighte & Bradbury.....	"	Morgan Davis.....	"
Decker Brothers (old).....	"	Astor & Newman.....	"
Grovesteen (old).....	"	Manner.....	"
W. P. Emerson.....	Boston.	Ryder.....	"
Haines (old).....	New York.	Holmes.....	"
Barmore.....	"	Lindeman (old).....	"
Bradbury.....	"	Pethic.....	"
Chickering (old).....	Boston.	Zweidinger.....	"
Stein.....	Vienna.	J. Osborne.....	"

There was an odd Chickering & Mackay Boston piano; also a piano made about 1780 by M. Stodart, Gold square, London,

and a very long grand piano made by John Broadwood & Son, London, England, in 1798.

In addition to these, there were about fifty old pianos, the names of which could not be distinguished or the nameboards of which were lost.

Altogether, this collection is of value to a student of the Ancient History of the Piano-Forte.

## BRIGGS



M. R. C. C. BRIGGS, Jr., of the firm of C. C. Briggs & Co., Boston, is now in the West on a visit to the agents of the firm and the trade in general. The Briggs piano is now fully placed before the trade and the musical public, and has attained its present position on the strength of its intrinsic merits only.

The trade of the firm has increased in a steady and at the same time thorough manner, and the principle originally adopted of using only first-class material and the most thorough workmanship, has been strictly adhered to. It is due to this fact that the Briggs piano enjoys its present reputation and patronage.

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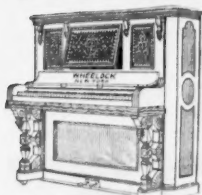
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From the Cincinnati Times-Star, Jan. 16, 1883.

Dr. Maas always uses the Artist Grand of the Henry F. Miller make, upon which he is able to accomplish wonders. Frequently he held a single note in the melody through a dozen bars of harmonic chords, and the note still rang out clear and strong at the close.

From the Boston Transcript.

The MILLER Pianos fulfilled their part in the performance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

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From the Chicago Times.

The Piano was extremely satisfactory, both in point of brilliancy and fullness of tone.

From the Boston Herald.

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From the St. Louis Spectator.

A finer or more powerful concert Piano has rarely if ever, been heard in St. Louis.

From the Musical Courier, New York.

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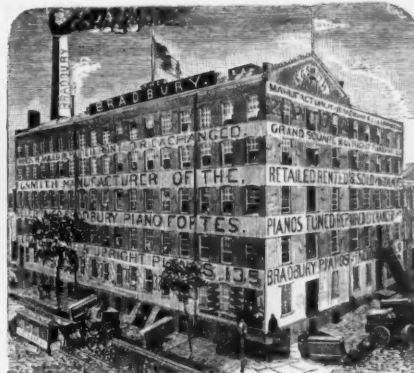
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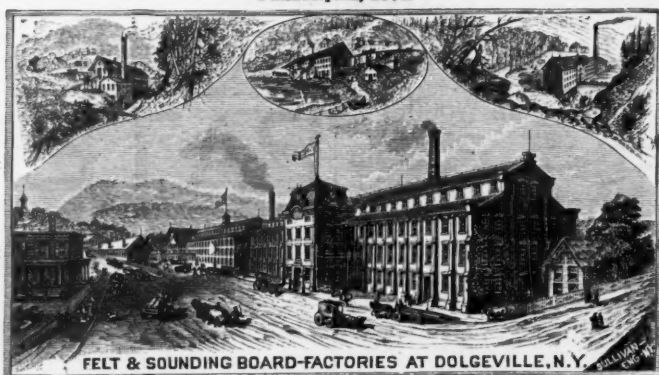


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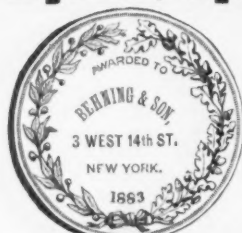
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